

SHAPERO  
RARE BOOKS

The image is a reproduction of the painting 'The Kiss' by Gustav Klimt. It depicts a man and a woman in a romantic embrace, surrounded by a dense, colorful pattern of geometric shapes and floral motifs. The background is a textured, golden-brown color. The man is on the left, leaning towards the woman on the right. They are both wearing ornate, patterned clothing. The woman's hair is adorned with white flowers. The overall style is characteristic of the Vienna Secession movement.

MODERN ILLUSTRATED



SHAPERO  

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RARE BOOKS

# Modern Illustrated

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GUSTAV  
KLIMT

## A RARE AND IMPORTANT WORK

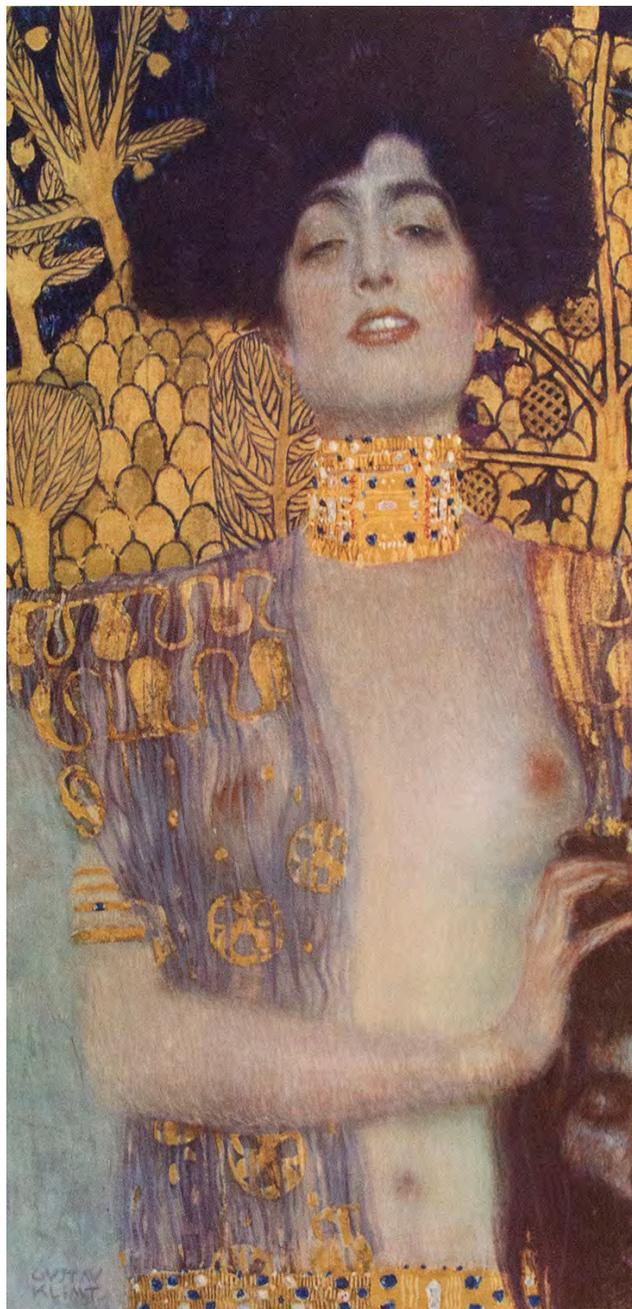
1. KLIMT, GUSTAV. *Das Werk*. Vienna & Leipzig, Hugo Heller, 1918.

£95,000 [ref: 104289]

The fifty plates represent Klimt's most important paintings between 1893 and 1913, including iconic masterpieces such as *The Kiss*, *Judith I*, and *Emilie Flöge*. The project began in 1908 with Klimt choosing the works himself and closely supervising the production. Prints were released in groups of ten to subscribers every six months over a space of six years, with two colour plates in each set. The portfolio also remains an important record of the paintings which were destroyed by the Nazi regime, who deemed them too pornographic.

The plates fall into five thematic categories: Allegorical, Mythical or Biblical, Portraits, Erotic-Symbolist and Landscapes. They are either in a square format or a narrow rectangle, reflecting Klimt's predilection for geometric prints and Japanese woodblocks. Klimt also designed a unique Art Nouveau signet for each illustration which is printed in gilt and corresponds to the list of plates in each livraison. These designated symbols were important to the artist and there is a thematic relationship between the small gold squares and the paintings. Franz Joseph, the most powerful and influential man in Austria, became the first person to purchase *Das Werk*.

*Limited edition, square folio (51 x 51 cm); number 19 of 230 numbered copies, from a total edition of 300; 5 livraisons with 10 collotype plates each, including 10 in colour, some heightened in gold or silver, each livraison with a list of plates and each plate with a unique intaglio signet in gold in the lower margin, facsimile manuscript bifolium text by Viennese poet Peter Altenberg, plates loose as issued; in the original clamshell box with linen spine and brown mottled sides, artist's name and decoration in gilt to upper cover, brown ties, first third sunned, some wear to box, internally very fresh, an excellent example.*



ONE OF 50 COPIES WITH A SIGNED ETCHING

2. PICASSO, PABLO. *Le Tricorne*. Paris, P. Rosenberg, 1920.

£37,500 [ref: 105577]

PICASSO'S 'SUPREME THEATRICAL ACHIEVEMENT' (JOHN RICHARDSON).

Diaghilev commissioned *Le Tricorne* after a trip to Spain in 1916 inspired him to create a new work that incorporated traditional Spanish folk dances. Through Stravinsky he met the young Spanish composer Manuel de Falla and also enlisted legendary flamenco dancer Felix Fernandez Garcia to assist Leonid Massine with the choreography. In 1917 Diaghilev and Massine went on a grand tour of Spain where de Falla and Felix introduced them to dancers and performances in Zaragoza, Toledo, Salamanca, Burgos, Sevilla, Córdoba, and Granada.

With the music and choreography in place and a successful London season giving him the financial means, Diaghilev instructed his favourite Spanish artist to produce the set and costume designs. Picasso moved to London in May 1919 to work on the project and produced some twenty different studies for stage sets, at least four for the drop curtain and approximately 30 for costumes and decor. The drawings which were finally chosen for the ballet are reproduced in this album.

Picasso's designs reflect his Spanish heritage and Cubist style, combining classical forms with the bold, bright colours distinctive to the experimental Ballets Russes. He relished the opportunity to weave the visual arts with performance, and what was initially an ephemeral set of sketches has become a significant part of his oeuvre.

Limited edition, one of 50 deluxe copies, this being number 40, from a total edition of 250, 4to (28 x 20.5 cm); 63 reproductions (31 with pochoir colouring) and an etching on Arches, signed and numbered in pencil by the artist, with full margins, loose as issued, each plate blindstamped P.R. on the lower right corner; folder with title and justification on japon, illegible dedication to title, unsophisticated tape repairs to folder, slight age-toning to plates; in the original cloth-backed marbled chemise, label pasted to upper cover, black ties, an excellent example. Cramer books 8.





### ONE OF GONCHAROVA'S MOST CELEBRATED BOOKS

3. GONCHAROVA, NATALIA.; PUSHKIN, ALEXANDER. Conte de Tsar Saltan, et de son fils le glorieux et puissant prince Guidon Saltanovitch et de sa belle princesse Cygne. Paris, Éditions de la Sirène, 1921.

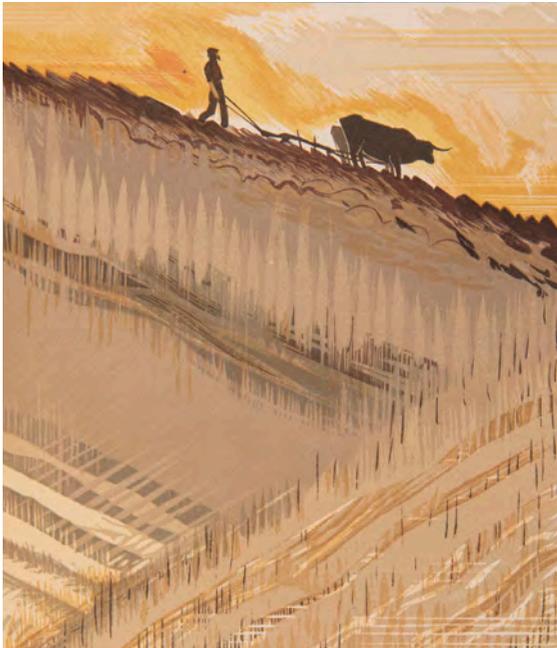
£4,800 [ref: 105996]

Natalia Goncharova's great-aunt Natalia Nikolaevna Goncharova was married to the poet Alexander Pushkin, who originally wrote this text (based on a traditional Russian folk tale) in 1831. This book brings together the charm of Pushkin's lyricism and the beauty of Goncharova's colourful and sympathetic designs. The intricate floral motifs are redolent of peasant embroidery which Goncharova was surrounded by in her childhood. As Bilibin said (who also liked including rich fabrics in his work) there is a certain poetry in Russian textile design.

Goncharova was also inspired by *lubki*, cheaply produced woodcuts (later engravings) which were hand-coloured with diluted tempera. Their bold lines, flattened figures and high-contrast bright colours attracted Goncharova and other avant-garde artists for their 'primitive' nature. Especially now exiled in Paris she was keen to establish an eastern lineage to her style, having said before 'now I shake the dust from my feet and leave the West, considering its vulgarising significance trivial and insignificant – my path is towards the source of all arts, the East. The West has taught me one thing: everything it has is from the East'.

Limited edition, ONE OF 529 NUMBERED COPIES ON PAPIER VELIN (NO. 126), from a total edition of 599, 4to (29.7 x 23 cm); 48pp., 10 full-page illustrations and 6 carpet pages, decorative borders and ornamental initials throughout, all after designs by Goncharova hand coloured by pochoir, some minor staining, pages cut and unbound, in the original lithographed portfolio, without the fabric tie, inner joint slightly cracked, spine faded but the original boards exceptionally bright, an excellent example.





LIMITED EDITION FINELY BOUND BY HONNEGER

4. SCHMIED, FRANCOIS-LOUIS (ILLUSTRATOR); FORT, PAUL. *Les Ballades françaises. Montagne, forêt, plaine, mer.* Lyon, Cercle lyonnais du Livre, 1927.

£8,500 [ref: 105489]

A wonderful edition of Paul Fort's *Ballades françaises*, which helped earn him the honorary French title of 'Prince of Poets'. The printer, painter and illustrator, Francois-Louis Schmied drew and engraved the charming illustrations to the text. Having rose to fame with his illustrations for Kipling's *The Jungle Book* in 1919, he produced luxurious books in very small editions for subscribers and bibliophiles. His strategy was to display sheets of his art work in progress at fairs and secure the interest of wealthy organisations and patrons before going to print. With financial backing and immense talent, he was able to become one of the most influential and active figures in Art Deco publishing and a master of the style.

*Limited edition, one of 120 named examples on vélin teinté d'Arches printed for the members of the Lyon society, this example for Maurice Méric, 4to (25.5 x 20 cm); 54 illustrations in colour, drawn and engraved by Schmied (of which 26 are full-page); brown morocco binding, signed and dated 1998 by Honneger, with an abstract rectangle design to the covers, made up of red, green and brown morocco and yellow shagreen, with gilt lines, morocco doublures with gilt detail and cream suede guards, original wrappers bound in, in a morocco backed, brown suede lined, cloth clamshell box with gilt title to spine, an excellent copy.*

LIMITED EDITION SIGNED BY THE ARTIST

5. SCHMIED, FRANCOIS LOUIS (ILLUSTRATOR); MARDRUS, JOSEPH CHARLES. *La Creation. Les Trois premiers livres de la Genèse, suivis de la Généalogie adamique.* Paris, Gonin & Cie, 1928.

£6,000 [ref: 106283]

A LAVISHLY ILLUSTRATED PRODUCTION OF THE FIRST THREE CHAPTERS OF GENESIS.

'A daring and innovative design with the copy of the first two books set in capital letters in narrow columns with decorative bars to fill out the lines where necessary. The small illustrations in the columns are brilliant in color. Dominating full-page illustrations break the continuity of the text. The format is completely changed in Book Three with a wider measure of type and the illustrations integrated with the text.' (Ward Ritchie)

*Limited edition, one of 175 copies signed by the artist, this being no. 169, from a total edition of 195, 4to (34 x 23.5 cm); text printed in black and colours throughout, 41 woodcut compositions in colour after Schmied, 12 of which are full-page, most plates and illustrations heightened in gilt or silver; loose as issued in the original printed wrappers, minor creasing to spine, protected in later black cloth chemise and slipcase, a fine example. Carteret, Illustrés, IV, 263.*



ONE OF 20 HORS COMMERCE COPIES

6. SCHMIED, FRANÇOIS-LOUIS (ILLUSTRATOR);  
KIPLING, RUDYARD. *Kim*. Traduit par Louis Fabulet et  
Ch. Fontaine-Walker. Lausanne, Gonin et Cie, 1930.

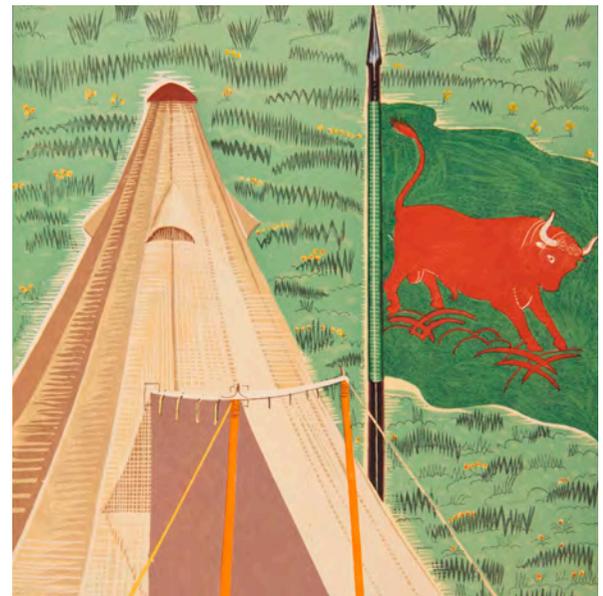
£9,500 ref: 95780]

WITH 15 SUPPLEMENTARY PLATES AND TWO EXTRA SUITES OF  
ALL THE ILLUSTRATIONS.



Set in the period between the second and third Afghan Wars (therefore 1893-1898), *Kim* was first published in 1900-1901, with this French translation appearing in 1902. Unfolding against the backdrop of the political conflict between Russia and Great Britain in Central Asia, the novel popularised the term 'The Great Game'.

LIMITED EDITION, NUMBER 17 OF 20 HORS COMMERCE, out of a total of 160 copies, 4 vols; 4to (31.5 x 26.5 cm). 276 pp.; 272 pp. with 15 colour plates, including frontispiece, and 15 chapter heading vignette illustrations and initials, all cut in wood and printed in colour by F. L. Schmied with 15 supplementary plates not called for in index and two extra suites of all the illustrations, one in colour, one in monochrome; original wrappers protected by chemises and slipcase; slipcase slightly rubbed, with one joint starting to split. Buysens, no 43.



**A RARE COMPLETE SET OF THIS WELL-KNOWN  
ART MAGAZINE**

**7. TÉRIADE, EFSTRATIOS ELEFTHERIADES  
(EDITOR). Verve: Revue artistique et littéraire.**  
*Paris, Éditions de la revue Verve, 1937-1960.*

£22,000 [ref: 96256]

Verve was founded in 1937 by Efstratios Eleftheriades Tériade and showcased the work of the most prominent artists of the time. The 38 issues are profusely illustrated and include original lithographs by Chagall, Miro, Matisse, Kandinsky, Braque, Klee, and numerous others.



*First editions, 38 issues in 26 vols; (32 x 24.5 cm); mostly French but a few English editions, 166 original colour lithographs, some double-page and/or folding, many printed on both sides of sheet, numerous other illustrations, many colour, some tipped in; original pictorial wrappers or boards, most original lithographs, issue 37/38 with the dust-jacket though with some losses, some signs of wear, a full description of issues is available upon request, a very good set.*





HEIGHTENED IN WATERCOLOUR, INK AND PASTEL BY THE ARTIST

8. MIRO, JOAN; CHAR, RENÉ (TEXT). *L'Alouette*. Paris, GLM, 1954.

£15,000 [ref: 103812]

ONE OF 30 COPIES WITH ORIGINAL HAND COLOURING. SIGNED BY THE AUTHOR AND ARTIST.

This example has extensive additions, with a blue background to the text, the artist's fingerprints in red and black, ink line drawings to the lithograph, as well as brightly coloured dots to the justification.

René Char and Joan Miro had met during the Surrealist period, but their friendship dated from the post-war years when Miro returned to France. *L'Alouette* is their third collaborative work and notably rare, with only two copies found in institutions.

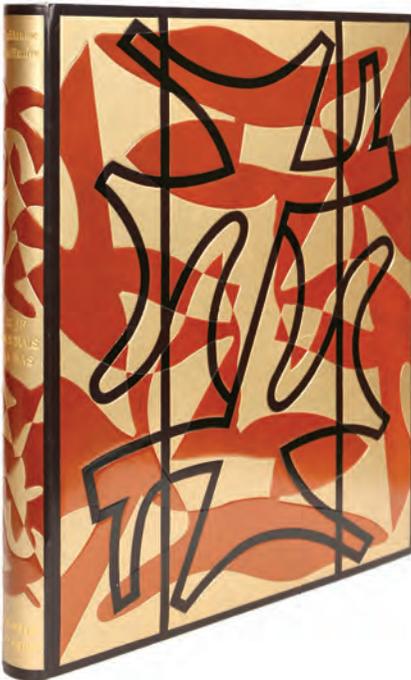
Limited edition, ONE OF 30 COPIES HAND COLOURED BY MIRO, SIGNED BY THE AUTHOR AND THE ARTIST ON THE VERSO, from a total edition of 100; one leaf, unfolded, small oblong 4to (11 x 27 cm), lithograph heightened with watercolour, pastel and india ink on wove paper, lower right corner slightly creased, otherwise in excellent condition. Cramer 30.

EXTRA-ILLUSTRATED AND WITH ALL PRINTS SIGNED BY THE ARTIST

9. BRAQUE, GEORGES; APOLLINAIRE, GUILLAUME. *Si je mourais là-bas*. Paris, Louis Brodeur, 1962.

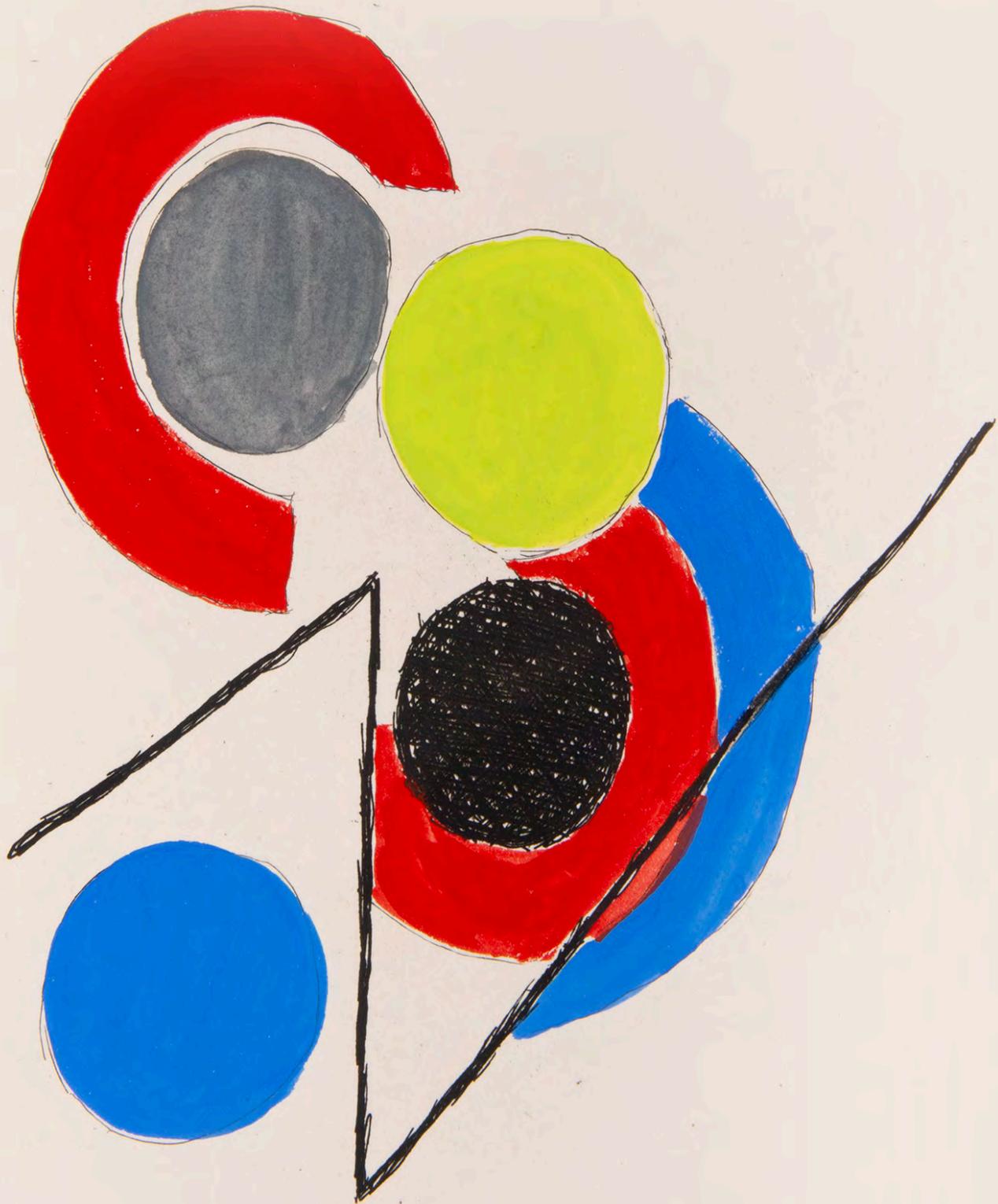
£65,000 [ref: 96247]

Published in 1962, just a year before Braque died, the timely *Si je mourais là-bas* [If I die over there] was a suite of eighteen wood-engravings to accompany poems from Guillaume Apollinaire's *Poèmes à Lou*, which Braque himself selected and edited accordingly. Braque had been a close companion of Apollinaire, who died forty years prior to the series but gave a lot of good publicity to Braque and his fellow Cubists. Despite this, Braque felt that his friend, who was also an art critic, understood nothing about painting, a source of playful tension between the pair which may have contributed to the obscure nature of the suite's images.



Pierre-Lucien Martin (1913-85) was one of the most successful French binders of the 20<sup>th</sup> century. He was trained at the École Estienne in Paris and gained experience in several binderies before emerging as a designer in his own right after the Second World War. His designs are characterised by understated colour, impressive three-dimensional effects, and the intricate but highly logical application of geometry. This volume is a superb example of his work.

*Limited edition, ONE OF 40 COPIES ON VÉLIN PUR CHIFFON FROM A TOTAL EDITION OF 180 COPIES; folio (48 x 38 cm); 61 pp. text, 37 woodcuts (2 double page and 7 within text, 30 in colour) including duplicate suite of 18 woodcuts each numbered 21/40 and signed by Braque, one extra plate in triplicate; full black polished calf by P.-L. Martin with abstract geometric design onlaid in brown and cream calf dated 1964 (binder's mark and date), spine lettered in gilt, all edges gilt, suede endpapers, black calf-backed chemise, brown cloth boards, housed in matching slipcase; slight wear to upper edges of spine, very minor scuff to design.*



WITH AN ADDITIONAL HAND-COLOURED  
ETCHING AND AN EXTRA SUITE

10. DELAUNAY, SONIA; TZARA, TRISTAN.  
*Juste Présent*. Paris, La Rose des Ventes, 1961.

£22,500 [ref: 106248]

ONE OF 32 COPIES SIGNED BY THE AUTHOR AND ARTIST. A SUPERB EXAMPLE IN THE ORIGINAL LITHOGRAPHED CHEMISE AND SLIPCASE.

*Juste Présent* is a collection of Tristan Tzara's poems written between 1947 and 1950 with illustrations by his long-term collaborator and friend Sonia Delaunay.

Published in 1961, a period where Delaunay returned to painting and printmaking with styles and techniques akin to the early years of her career. The bright, abstract forms which she had pioneered at the beginning of the century now appeared in a whole new dimension and for a new audience (she was by this point a national treasure in France). However, this was not simply reiterating her previous art, as she said herself, 'abstract art is only important if it is the endless rhythm where the very ancient and the distant future meet'.



This portfolio of 16 etchings includes an additional hand-coloured plate by the artist with alternative colours to that of the original. The extra suite and hand-coloured plate are all signed by Delaunay.

*Limited edition, ONE OF 32 EXAMPLES ON JAPON NACRÉ, SIGNED BY THE AUTHOR AND ARTIST, from a total edition of 140, folio (38 x 28 cm); 8 etchings in colour after Delaunay, an extra suite in colour also on nacré with each plate signed in pencil, an additional signed etching hand-coloured in gouache by the artist, loose as issue, with tissue guards; in the original lithographed chemise and slipcase, a fine example.*

**EACH PRINT SIGNED AND NUMBERED  
BY THE ARTIST**

**11. BUFFET, BERNARD. Paris. Poèmes  
de Charles Baudelaire.** Paris, A. Mazo  
éditeur, 1962.

£30,000 [ref: 96197]

A SUPERB EXAMPLE - a prime example of Buffet's intense emotional style with long elongated portraits, sombre and solitary but also very sympathetic. He became extremely popular as contemporary taste developed an appetite for his stark, sombre images.

A renowned French expressionist painter, Buffet (1928-1999) studied for two years at the École des Beaux-Arts in his hometown of Paris.



From 1945 he worked as a freelance painter, with his first solo exhibition being held in 1947. Following his receiving the 'Prix de la Critique' in June 1948 he gained considerable attention and his works were suddenly in great demand. Buffet developed a distinctive, style with dramatic heavily emphasized thick black lines. In 1955, he was awarded the first prize by the magazine *Connaissance des Arts*, which named him as one of the ten best post-war artists; he was also awarded the Chevalier de la Légion d'Honneur in 1973.

*Limited edition, NUMBER 73 OF 150 COPIES; landscape folio (55 x 23 cm); title, limitation page, table of illustrations, text by Baudelaire and 10 colour lithographs, each signed and numbered; loose in beige portfolio with flaps, ribbon ties, a fine example.*







LIMITED EDITION SIGNED BY ARTIST

12. MIRO, JOAN (ARTIST); JARRY, ALFRED. *Ubu Roi*. Paris, Teriade, 1966.

£22,500 [ref: 105931]

RARE SURREALIST ILLUSTRATIONS; A KEY TEXT OF THE THEATRE OF THE ABSURD.

This portfolio illustrates the play *Ubu Roi* by the French writer Alfred Jarry, that premiered in 1896 and was part of the genre of the 'Theatre of the Absurd', which thrilled the Surrealists and Dadaists. It was adopted not only by Miró but also by other artists such as Max Ernst and Man Ray. Miró chose to create thirteen large, colourful double-page lithographs for his 1966 illustrations of the play, employing imagery that is characteristically biomorphic and humorous, in keeping with themes of the play.

LIMITED EDITION NUMBERED 21 OF 180 (total edition 205), SIGNED BY MIRÓ IN PENCIL ON COLOPHON; folio (43 x 33 cm). pp. (viii), 133, (xv), 13 lithographs printed in colours by Miro, printed by Mourlot, on Arches wove paper, all loose as issued in the publisher's printed wrappers, cream coloured chemise and matching slipcase; a very attractive copy. Cramer 107; Artists' Books in the Modern Era 1870-2000.



**COMPLETE SET OF ELEVEN ENGRAVINGS EACH SIGNED BY THE ARTIST**

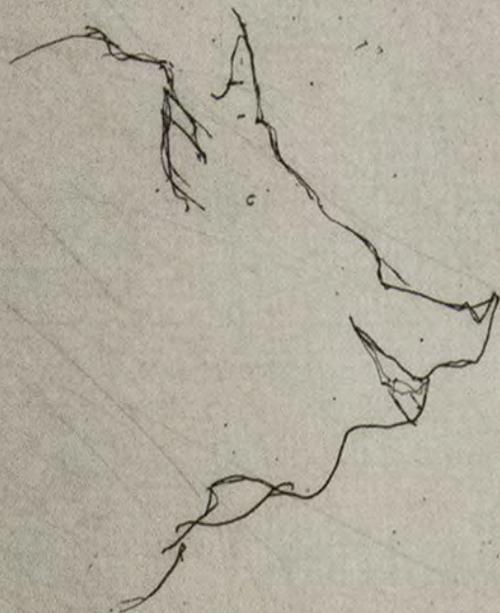
**13. SCHWARZ, ARTURO (EDITOR).** *Surrealism between two wars International Anthology of Contemporary Engraving Volume 2.* Paris & Milan, printed by G. Leblanc for Galleria Schwarz, 1966.

£35,000 [ref: 102153]

Edited by Arturo Schwarz, this rare work on the forerunners of the avant-garde comprises etchings by some of the most important artists of Surrealism including Man Ray, Magritte, Jean Arp and Marcel Duchamp.

*First edition, ONE OF 60 COPIES, from a total edition of 100, small folio (31 x 25 cm); the complete set of eleven engravings by Jean Arp, Hans Bellmer, Victor Brauner, Paul Delvaux, Marcel Duchamp, Wilhelm Freddie, Wifredo Lam, René Magritte, André Masson, Roberto Matta, Man Ray, on handmade Rives paper, each signed in pencil, each numbered from the edition of 60; each housed in separate cardboard passe-partouts mounts with protective plastic windows; original publisher's printed boards, an excellent copy. Jacob 3; Schwarz 360; Cramer 74; Anselmino 72.*

REBUS



marcel Duchamp  
1961

ERUTANALPNAQ TMOE TUO-3A YATUO!

marcel Duchamp

29/60

ONE OF 250 COPIES

14. GIACOMETTI, ALBERTO. *Paris sans fin*. Paris, Tériade, 1969.

£37,500 [ref: 101200]

GIACOMETTI'S TESTAMENT TO ART AND MODERN LIFE IN HIS BELOVED PARIS.

For the publisher, Tériade, it would be a milestone, the last great publication he would see through the press. The two men [Tériade and Giacometti] had maintained a close friendship ever since the Surrealist Years. The one hundred and fifty lithographs are a profoundly interpenetrating view of Giacometti's experience of Paris. He selected the plates to be printed and determined the order of their relationship, numbering each one.





The frontispiece shows a nude figure of a woman plunging forward, as though diving into space, and is immediately followed by a quantity of views of city streets, then of interiors familiar to the artist. We come upon views of his studio, of the cafes he frequented, of Annette's apartment in the rue Mazarine and Caroline's in the Avenue du Maine, strangers at cafe tables, passersby, parked automobiles, the towers of Saint-Suplice, bridges across the Seine, The Eiffel Tower.

To accompany the hundred and fifty plates, a text of twenty pages was planned, but the artist never got further than a few rough drafts. True, he was a devotee of words, *Paris sans fin*, however, said too much to the eye to be in need of other symbols (James Lord, *Giacometti: A Biography*).

*First edition, NUMBER 157 OF 250 COPIES ON VÉLIN D'ARCHES FROM A TOTAL EDITION OF 270; large 4to (42.2 x 32 cm); artist's signature stamp to limitation page, 150 lithographs after Alberto Giacometti, loose as issued in publisher's printed wrappers, glassine wrappers, cloth chemise and slipcase.*

SIGNED AND NUMBERED BY THE ARTIST

15. FRINK, ELIZABETH. Etchings illustrating Chaucer's 'Canterbury Tales'. Introduction and Translation by Nevill Coghill. London, Waddington, 1972.

£7,500 [ref: 100881]

A monumental book with striking full-page etchings by Frink depicting the figures, animals and birds that characterise her work.

'Her Canterbury Tales contains nineteen etchings drawn directly onto copper plates and etched by Frink, and the "book" was issued in three limited editions. Her illustrations have been both excessively praised as "amongst the most successful illustrations of the century, encompassing the mood of the text in concise delineations and disarmingly ribald humour' (Sarah Kent, in Houfe 1994: 203).

Elizabeth Frink was born in 1930 and throughout her lifetime she was known as one of the most accomplished sculptors of animal and human forms: men, dogs, horses and birds were constant subject-matter throughout. Her graphic work and drawings followed the same themes, being executed with the simplicity and also feeling for surface texture that is to be found in her sculptural work.



Limited edition; large folio (648 x 928 mm); with 19 original full-page etchings by Elisabeth Frink with aquatint in black on J. Barcham Green paper, Hors De Commerce Copy, 1 of 25, numbered D276 [with] artist's signature in ink at rear; publisher's full green cloth with gold-blocked bird design on the front cover; cover worn at extremities and little mottled, one part of one ribbon tie shortened, otherwise internally, a fine set.



**PRESENTATION COPY WITH A PASTEL DRAWING BY CHAGALL**

16. [CHAGALL, MARC]. MOURLOT, FERNAND; CAIN, JULIEN; SORLIER, CHARLES. *Lithographe. Volumes I-VI*. Monte Carlo, André Sauret, 1960-1986.

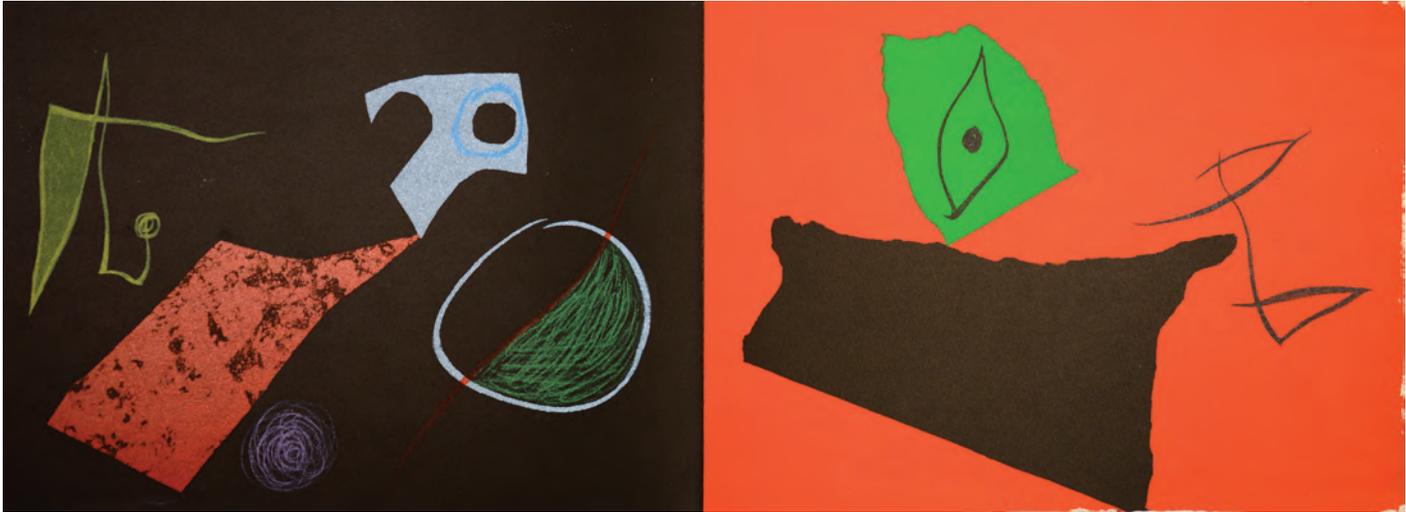
£11,500 [ref: 99343]

COMPLETE SET OF CHAGALL'S LITHOGRAPHS WITH AN ORIGINAL DRAWING IN VOLUME I.



First editions of all six volumes of Chagall's catalogue raisonné, with 28 original lithographs, including lithograph dust-jackets for volumes I-VI. This wonderful set, which displays the artist's lithographic talents in all its glory, also includes a beautiful colour pastel drawing signed by Chagall on the half-title of the first volume.

First edition; 6 vols, 4to (33 x 15cms), 220; 209; 179; 180; 250; 224pp. (French text), VOL. I PRESENTATION COPY WITH A PASTEL DRAWING, SIGNED BY CHAGALL on half title, 28 original lithographs including the 4 dust-jackets for vols I-IV, mostly coloured, numerous other illustrations, some coloured, some monochrome, publisher's cloth, all volumes with dust-jackets. A complete set in excellent condition.



SIGNED BY MIRO IN RED PENCIL

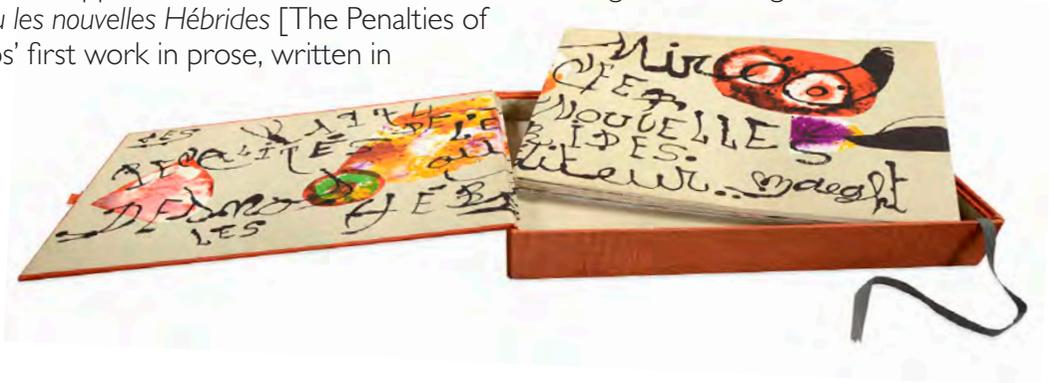
17. MIRO, JOAN; DESNOS, ROBERT. *Pénaltiés de l'enfer ou les nouvelles Hebrides*. Paris, Arte Adrien Maeght, 1974.

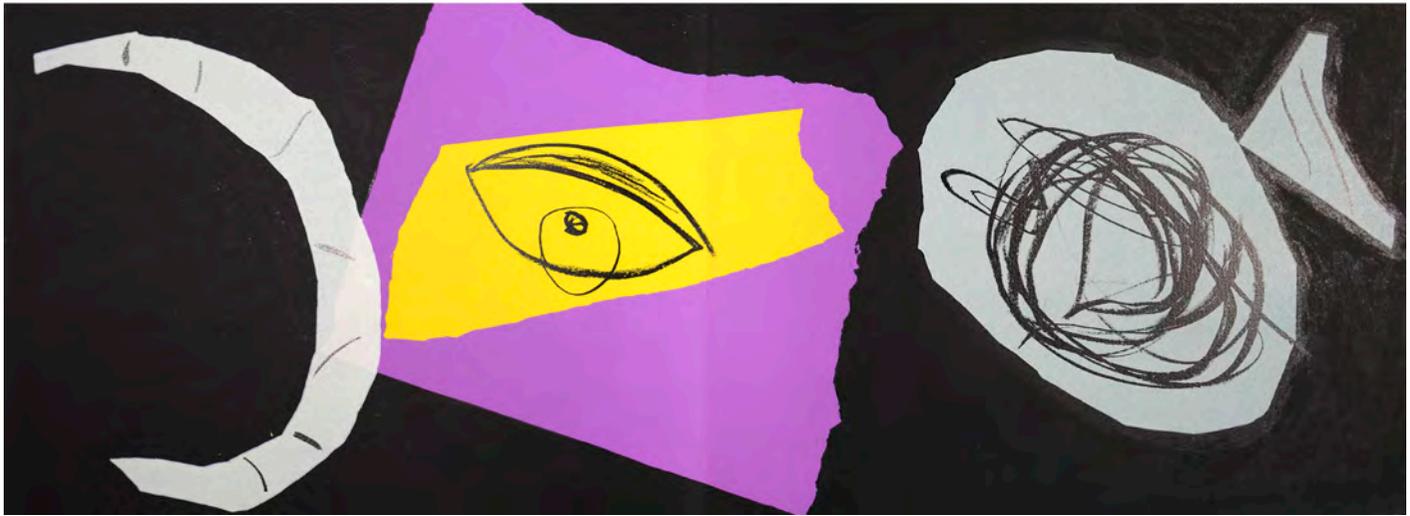
£17,500 [ref: 96271]

A FINE EXAMPLE OF THE LIMITED EDITION, SIGNED BY MIRO IN RED PENCIL.

Both the Spanish artist Joan Miro and the French poet Robert Desnos were prominent figures in the Surrealist movement in Paris, where they met in 1925. Miro had long planned to illustrate a book by Desnos, but the project was delayed by the outbreak of the Spanish Civil War and subsequently the Second World War, in which Desnos was an active member of the French Resistance. He was arrested by the Gestapo in 1944 and sent to several concentration camps including Auschwitz and Buchenwald. Desnos survived the war only to die of typhoid a few weeks after the liberation of the camp where he was held.

Nearly thirty years later, Desnos' widow approached Miro with the idea of illustrating his works again. In the end they settled on *Pénaltiés de l'enfer ou les nouvelles Hébrides* [The Penalties of Hell or The New Hebrides], Desnos' first work in prose, written in Morocco in 1922.





Limited edition, NUMBER 51 OF 150 COPIES ON ARCHES WOVE PAPER SIGNED IN RED PENCIL BY MIRO, from an edition of 200, with an additional 20 copies hors commerce; oblong folio, (29 x 40 cm); title, text and limitation on Arches wove paper, 25 lithographs in total (20 colour, 5 black and white), including wrappers, limitation page all bar three double-page; original paper wrappers with first lithograph printed on front, spine and back; set of six lithographs in black by or after the same hand, one with additions in red ball-point pen, in beige paper folder entitled 'documents 1929,' housed in publisher's orange cloth covered box with artist's and author's names on spine. Mourlot 959-90; Cramer 188.



ONE OF 130 SIGNED BY MIRO

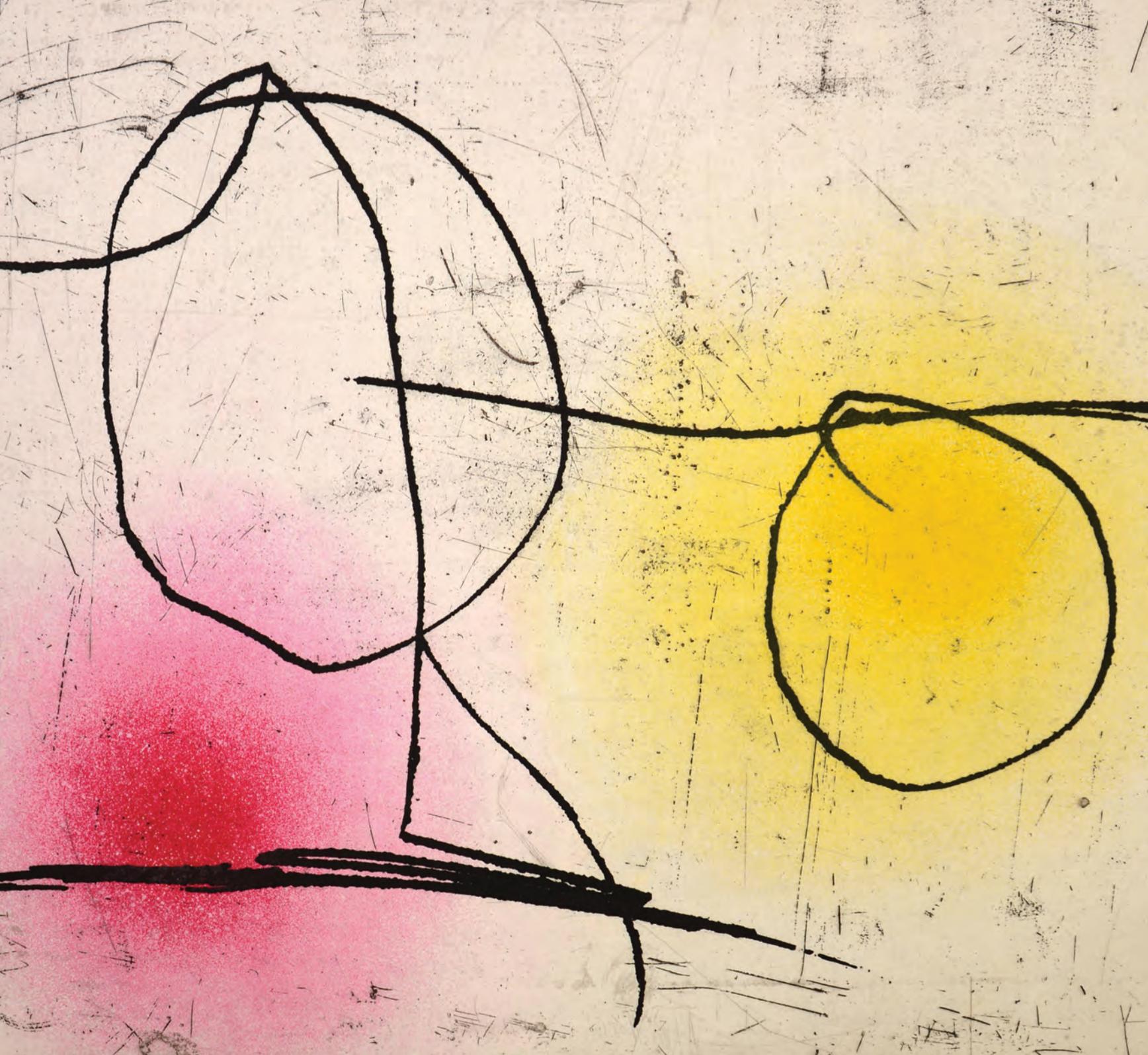
18. MIRO, JOAN. *Lapidari. Llibre de les Propietats de les Pedres*. Barcelona, Maeght, 1981.

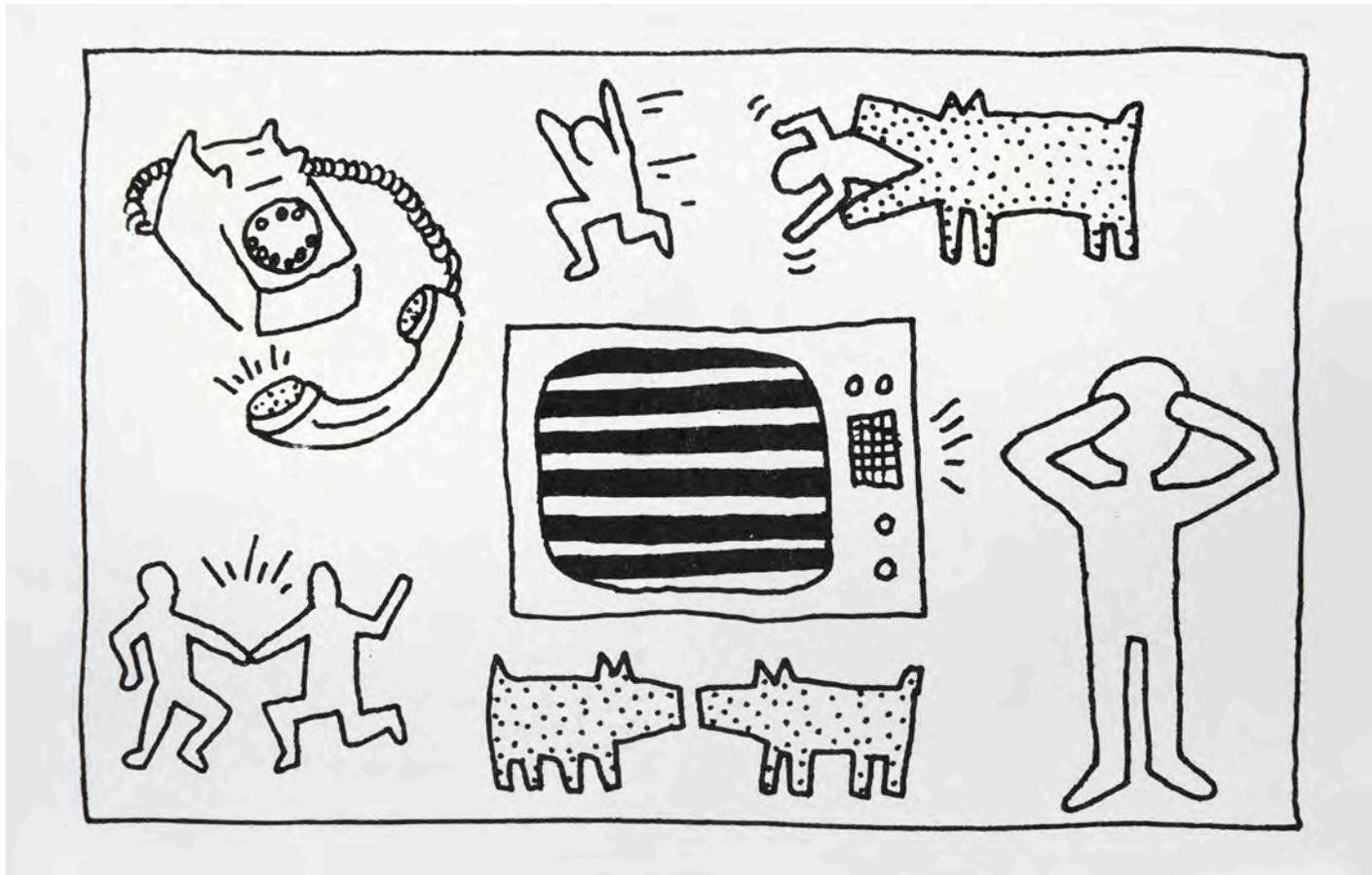
£12,500 [ref: 97302]

*Lapidari* features 24 engravings (12 in colour) which accompany text written by anonymous Catalan authors of the 15th century about the properties of different stones.

Miró was taken by the number twelve and chose to celebrate each stone with two engravings facing each other. The left page has thick, powerful and spare graphic quality; the right page, a drawing composed of quivering lines on a background animated by smudges and scrapes like claw marks. Vaporous disks released into the air give the illusion of a third dimension. What is retained from the stone is its simplicity, its opposition to the earth, its roughness and its weight. The book carries the subtitle 'The Book of the Properties of Stones', a fine definition of Miró's last work. (Jacques Dupin, *Miró Engraver IV 1976-1983*).

LIMITED EDITION, NUMBER 33 OF 130 COPIES ON VELIN D'ARCHES SIGNED BY MIRO, of a total edition of 145 copies; oblong folio (358 x 498 mm), 24 original etchings by Miro including 12 in colour, loose as issued, a few margins with very minor soiling or offsetting, publisher's cream cloth solander box, upper cover set with a slice from a geode, some minor soiling to edges, otherwise a fine copy.





### HARING'S FIRST BOOK

19. HARING, KEITH. Keith Haring. [New York], Appearances Press, 1981.

£2,250 [ref: 103768]

The first printing (with the 1981 date) of Haring's rare first book which introduced all his best known icons including the crawling baby and the barking dog. A fabulous debut by that most quintessential 1980s figure.

*First edition, first printing; 8vo; 16pp., illustrations in black and white throughout by Haring after original felt-tip drawings; wire-stitched in white card, Haring designed wrappers printed in black, very light tide mark at the spine fold, but a particularly crisp copy of a book much given to discolouration.*



**PICASSO**



AP.7/30

*Robert Rauschenberg*

**A GREAT BOOK WITH GREAT PROVENANCE**

**20. INDIANA, ROBERT.** *The American Dream.* Marco Fine Arts Contemporary Atelier, 1997.

£18,000 [ref: 96905]

A FINE COPY WITH SUPERB PROVENANCE; ONE OF THIRTY ARTIST PROOF COPIES. From the library of the art historian Susan Elizabeth Ryan, who wrote the foreword to the book.

Two years in the making, this stunning 100-page work is a compendium of Indiana's masterpieces, alongside the poetry of fellow avant-garde artist Robert Creeley, who first collaborated with Indiana in 1968 on the publication of *Numbers*.

*The American Dream* represents the completion of the cycle that launched Indiana's career, following *I, EAT Love Numbers*. These works display Indiana's appropriation of advertising to create a new art in the 1960s, using single but powerfully symbolic words. Notable images included are: 'The American Dream', 'Love', 'Marilyn Monroe/Norma Jean Mortenson', 'Twenty-five: Highball, Redball Manifest', 'One Indiana Square' and 'Picasso'.

The work is presented in a beautiful set of thirty silkscreens and poems the large-format text is presented with a foreword by Susan Ryan and captions by Michael McKenzie describing the significance of each piece.

*Provenance: Susan Elizabeth Ryan (the editor), Baton Rouge, Louisiana.*

*LIMITED EDITION, ONE OF 30 ARTIST'S PROOF copies aside from the numbered edition of 395, marked 'AP. 7/30.; large folio (57 x 44.5 cm), The complete portfolio of 30 screen prints in colours, 24 bound and six removable as issued (these six held in place by Mylar corners), all prints signed and numbered in pencil, printed on hand-pulled Coventry 300 gram acid free paper, presented in the publisher's original box and accompanied by a certificate of authenticity issued by the studio and signed by Robert Indiana and Susan Ryan.*

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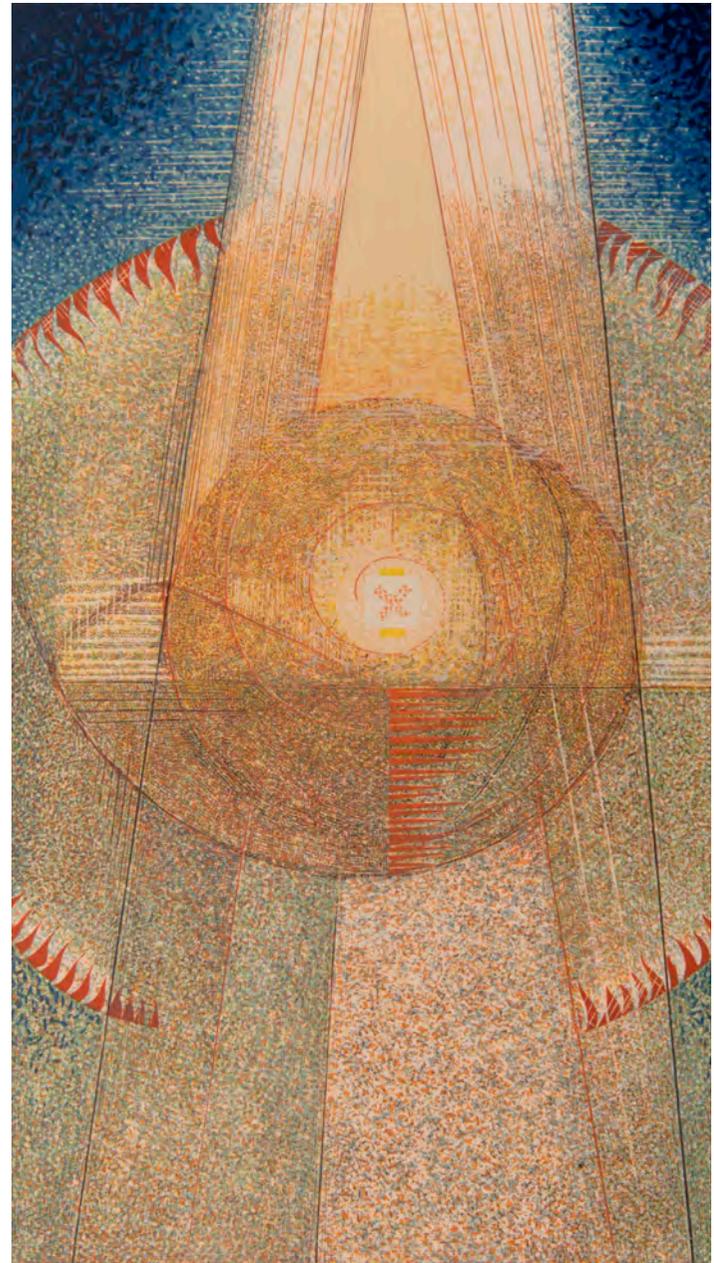
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